

**THE ANDRÉS SEGOVIA ARCHIVE**

**GENERAL EDITOR: ANGELO GILARDINO**

**Henri Martelli**

**QUATRE PIÈCES**

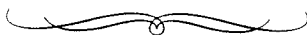
**pour guitare op. 32**

**BÈRBEN**

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# FOREWORD

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## HENRI MARTELLI (1895-1980)

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The French composer Henri Martelli was born on February 25<sup>th</sup>, 1895, in either Bastia (Corsica, France) or Santa Fe (Argentina): reference sources differ. It is clear, though, that his early childhood – including his early musical education – was spent in Corsica, and that Martelli considered himself to have been of Corsican origin. Martelli's education continued in Aix-en-Provence (France), where he gained his *baccalauréat*.<sup>(1)</sup> Having then moved to Paris, he simultaneously studied law at the university of Paris (graduating in 1919), and music at the Paris conservatory (1913-22), where his teachers included Jules Mouquet for harmony, Georges Caussade for counterpoint and Charles Widor for composition.

Several of Martelli's early works – such as the *Bas-reliefs assyriens* (op. 27, 1928) and the atonal *Concerto for orchestra* (op. 31, 1931) – had their first performances in the USA, with the Boston symphony orchestra under Serge Koussevitsky. On April 3<sup>rd</sup>, 1934, his first string quartet (op. 33) was performed at the twelfth festival of the *International society for contemporary music* in Florence (Italy). Chamber music indeed forms a large part of Martelli's output, often for unusual instruments or unusual combinations of instruments.

Several of Martelli's chamber works from the 1930s had their first performances at concerts of *Le triton*, the music society founded in 1932 by Pierre-Octave Ferroud for the promotion of contemporary music.<sup>(2)</sup> With the demise of *Le triton*, in 1939, Martelli became associated with the *Société nationale de musique (SNM)*, the organisation founded in 1871 by Saint-Saëns, initially to promote French music. During its long history this society had witnessed the premières of many masterpieces of French chamber music, but by the late 1930s had come to represent conservative musical values.<sup>(3)</sup>

In early 1939, an influx of young new members (notably Tony Aubin, Eugène Bozza, Claude Delvincourt, Henri Martelli and Olivier Messiaen) brought about a shift in *SNM*'s musical policy, orienting it more towards the avant-garde. At one notable concert in February 1939, for instance, works by Schönberg and Berg were performed. These changes greatly displeased the society's elderly president, Pierre de Breville,

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(2) Pierre-Octave Ferroud (1900-1936), French composer and writer whose untimely death at the age of 36 had a profound effect on Francis Poulenc, among others. Poulenc's response was the composition of his *Litanies à la vierge noire*, the first of a series of sacred masterpieces. In 1926 Ferroud composed his short *Spiritual* for Andrés Segovia, published in the same series as the present piece by Henri Martelli.

(3) On January 23<sup>rd</sup>, 1926, the *SNM* was the setting for a performance by Segovia. Segovia played a selection of recent guitar music by Samazeuilh, Roussel, Turina and Carlos Pedrell. The concert also included a string quartet, piano pieces by Fauré and songs.

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(1) The *baccalauréat* is French school-leaving certificate, usually taken at the age of 17 or 18 after seven years of secondary education, covering a broad range of subjects and qualifying the holder to enter university.

who duly resigned.<sup>(4)</sup> Breville considered that Martelli was the prime mover behind these changes, and remained aggrieved for the rest of his life.<sup>(5)</sup>

During most of the second world war, Martelli was in charge of chamber and orchestral music for the French radio service, and in 1944 he received the *Prix de musique de chambre* of the *Institut de France*. With the end of the war, he succeeded Marcel Laby as secretary of the *SNM*, a post he retained until 1967. The following year he became the society's president. From 1953 to 1973 he was also president of the French section of the *International society for contemporary music*.

Henri Martelli died on July 15<sup>th</sup>, 1980, in Paris, leaving a large catalogue of compositions. Much of his work is distinguished by its contrapuntal richness and its use of baroque textures and forms. All these qualities are very apparent in the four well-crafted movements that constitute his *Quatre pièces pour guitare*.

## MARTELLI, SEGOVIA AND THE «QUATRE PIÈCES POUR GUITARE»

The manuscript of Martelli's *Quatre pièces pour guitare* was found on Monday May 7<sup>th</sup>, 2001, in Linares (the town of Segovia's birth), by Angelo Gilardino, artistic director of the Segovia Foundation, among some musical manuscripts left by Segovia in his Madrid studio and subsequently transferred to Linares after his death by his wife. The manuscript is inscribed: *Quatre pièces pour guitare, op. 32. À Andrés Segovia, en témoignage de mon admiration pour son immense talent.* [«Four

pieces for guitar, op. 32. To Andrés Segovia as a token of my admiration for his immense talent.»] Although the manuscript is undated, we can tentatively infer a date of the early 1930s from the dates of Martelli's adjacent opus numbers, referred to earlier.

Segovia was, by the early 1930s, a familiar and highly respected performer on the Parisian musical scene. His debut concert in Paris in April 1924, which marked the start of his fame outside Spain and Latin America, led quickly to highly successful concert tours in the rest of Europe, the far east, the USA and the USSR.

One consequence of Segovia's celebrity in Paris was the large number of compositions produced for him by composers based in Paris. Composers such as Pierre de Breville, Pierre-Octave Ferroud, Jacques Ibert, Georges Migot, Joaquín Nin, Lionel de Pachmann, Albert Roussel and Gustave Samazeuilh – to name just a selection – were drawn to compose pieces for him, though few of their works became part of Segovia's repertoire. Most of these Segovia-inspired guitar works date from the period 1924/26, considerably earlier than Martelli's work (if the dating deduced for it is correct).

By about 1930, Segovia's performances in Paris, which had formerly been frequent, had reduced to about one per year, or less. Thus, although Segovia played in Paris on May 15<sup>th</sup>, 1929 (for the benefit of the *Société française de la musicologie*), I have no reliable record of him performing there publicly in 1930, and only one for 1931, on May 19<sup>th</sup>, when he performed, of all unlikely places, in the *Palais Garnier* (the old Paris *Opéra*). The year 1932 saw two public performances – on May 31<sup>st</sup> and November 7<sup>th</sup> – the latter being for the benefit of the journal *La revue musicale*. As an occasional contributor to this publication, and as someone who had been favourably reviewed by it, Martelli no doubt viewed this benefit concert especially favourably. The next Parisian concert for which I have a record was December 4<sup>th</sup>, 1934, by which time we presume the Martelli piece had been composed.

(4) Pierre de Breville (1861-1949), composer, pianist, teacher and writer. His *Fantaisie* for guitar, composed for Segovia in 1926, is published in the same series as the present piece by Henri Martelli.

(5) Information regarding Martelli's and Breville's involvement with the *SNM* is taken from *L'avant-garde musicale à Paris* by Michel Duchesneau (Mardaga, 1997).

Judging by the neo-baroque style of Martelli's *Quatre pièces*, it is probably safe to assume that Segovia's playing of Bach's music and other baroque works (genuine or counterfeit) particularly appealed to Martelli. In this respect the concert on May 19<sup>th</sup>, 1931, looks particularly interesting, containing – as it did – the first Parisian performance of Ponce's counterfeit-Weiss suite (referred to at the time as the *Partita in A*), as well as pieces by Bach. Not that there is any overt similarity between Martelli's and Ponce's baroque-inspired works: Martelli's piece could never have been mistaken for a genuine baroque work, nor was it intended to be. In fact its stylistic intent has more in common with that of Frank Martin's *Quatre pièces brèves*, another Segovia-inspired piece from the same period which, while paying homage to music of another age, remains undeniably modern.

Looking for connections between Segovia's early 1930s Paris concerts and Martelli's composition of the *Quatre pièces pour guitare* is, at best, a speculative exercise. What is less speculative is the story of the unfortunate fate that was to befall the *Quatre pièces*. There is no record of Segovia ever playing any of them publicly, nor is there any mention of the work in his letters to his close friend Ponce. The piece effectively vanished for 70 years until its surprise discovery in 2001. Martelli, however, appears to have composed another guitar piece, a *Suite* for solo guitar, dating from 1960.<sup>(6)</sup> No trace of this work having been published has been found. Let us hope its rediscovery does not take as long as did that of the remarkable *Quatre pièces pur guitare*.

**Allan Clive Jones**

Northamptonshire (UK), December 2001.

## THE COMPOSITION

It was a great surprise to me when scanning the manuscripts of the Segovia archive at Linares at the beginning of May 2001 to find a work by Henri Martelli. I knew that other French composers (such as Pierre de Breville, Henri Collet, Lionel de Pachmann and Raymond Petit) had composed for Segovia – mainly during the third decade of twentieth century, as a consequence of his dazzling arrival on the Parisian musical platform – but I sadly believed that the sole manuscripts of their works had been lost forever in the sacking of Segovia's house in Barcelona in 1936. On discovering the manuscripts of the guitar works by these other composers I was delighted, of course, but not entirely surprised, because their existence – if not their presence in the archive I was exploring – was at least a known fact. But to discover that another distinguished French composer, Henri Martelli, had written a major work for Segovia – one that was completely unknown and beyond all guesses, mine and everybody else's – was a surprise indeed.

The discovery of a formerly unknown work was not the only reason to feel surprised, because a glance at the pages of the manuscript was enough to tell me that I was in front of one of the most exquisite pieces of writing for guitar of any time. We would be hard pressed to find more than a few other composers of that era whose understanding of the guitar, and whose originality in writing for it, could match what we meet in the *Quatre pièces* by Henri Martelli. I refer not only to the complete playability – with almost no exception – of what he put on paper (a quality very uncommon in the guitar music of the time, which normally calls for a lot of editorial adjustments), but also, and above all, to the presence of extremely detailed articulation marks, which are used by the author both as a guide to the proper interpretation of the music and as a device to suggest a correct and sensible rendering of the voice-leading. In fact, we have here the most sophisticated use of two – and three – voice guitar writing I have ever met in the repertoire of the instrument, a

(6) The *Suite* for guitar appears in the work list at the end of the entry on Martelli in *Baker's biographical dictionary of musicians*, ed. Nicolas Slonimsky, 7th ed. (1984), Oxford University Press; also in 8th ed. (1992), Schirmer Books.

feature that requires of the performer a very skilful use of the right hand in order to divide voices which are given in the same register but assigned to two different parts.

It does not fall within an editor's task to recommend the musical quality of a composition. All the same, I must stress the exceptional merit that Martelli's *Quatre pièces* displays in the panorama of the guitar repertoire from the fourth decade of the twentieth century.

A reproduction of the manuscript has been included in this publication and, despite the

presence of an edited text ready for immediate reading and playing, I strongly recommend the reader to study carefully the composer's unedited text. It is indeed a rewarding experience, if only because such an exploration allows us to appreciate the composer's conception of some articulations which, in this edition, have been omitted: if they appeared unnecessary for the actual guitar playing, still they are significant for showing how the author thought about his music.

**Angelo Gilardino**

Vercelli (Italy), December 2001.



*Henri Martelli*

À Andrés Segovia, en témoignage de  
mon admiration pour son immense talent.

# QUATRE PIÈCES

pour guitare

Edited by  
Angelo Gilardino  
and Luigi Biscaldi

Henri Martelli  
(1895-1980)

Gaiement (environ  $\text{♩} = 108$ )

I

⑤ *mp*

CIV

① ② ③ ④ ⑤

*meno*

CII

③ ④ ⑤ *mf*

*meno*

④ ⑤ *mf*

② ① ② ① ② ③

⑤ *meno*

11 *mf* *meno*

13 *p* *mp* *mf* *dimin.*

15 *meno*

17 *sempre p*

19 *meno* *p*

21

Detailed description of the musical score: The score consists of six staves of music. Staff 1 (measures 11-12) starts with a treble clef and a key signature of one sharp. It contains a triplet of eighth notes, followed by a quarter note, and then a series of eighth and sixteenth notes with various fingering numbers. A dynamic marking of *mf* is present, followed by *meno*. Staff 2 (measures 13-14) continues the melodic line with more complex rhythms and slurs. A dynamic marking of *p* is shown, followed by *mp*, *mf*, and *dimin.*. A performance instruction 'CIV' is written above the staff. Staff 3 (measures 15-16) features a triplet of eighth notes and a series of sixteenth notes. A dynamic marking of *meno* is present. Staff 4 (measures 17-18) continues the melodic line with various fingering numbers. A dynamic marking of *sempre p* is present. Staff 5 (measures 19-20) features a triplet of eighth notes and a series of sixteenth notes. A dynamic marking of *meno* is present, followed by *p*. Performance instructions 'CVII' and 'CV' are written above the staff. Staff 6 (measures 21-22) continues the melodic line with various fingering numbers. Performance instructions 'CII' and 'CII' are written above the staff.

23

25

CVII

*f* dimin.

27

CIII

*mp*

29

*mf* *mp*

31

CIX



33 CII

35 marcato CVII

37 CVIII CVII

39 CVII CVIII

41 CVII CV CII CII

*f marcato*

*meno*

*p*

43 *dimin.* *pp* CII

45 *mp* *meno* CVII

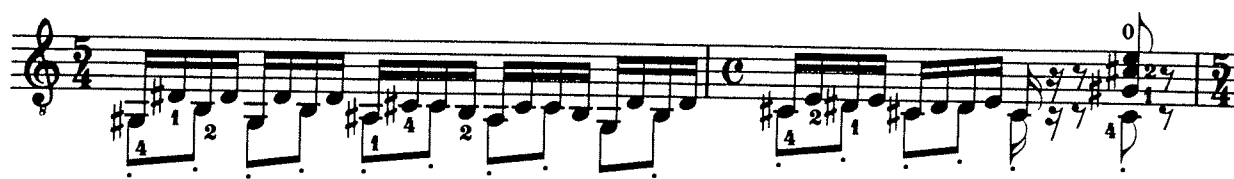
47 *meno* CVII

49 *f* *meno*

51 *mp* *mf* *meno*

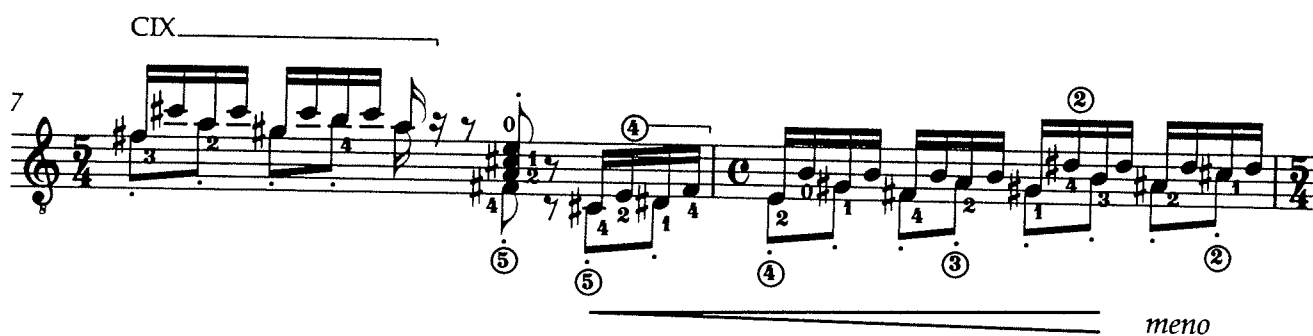
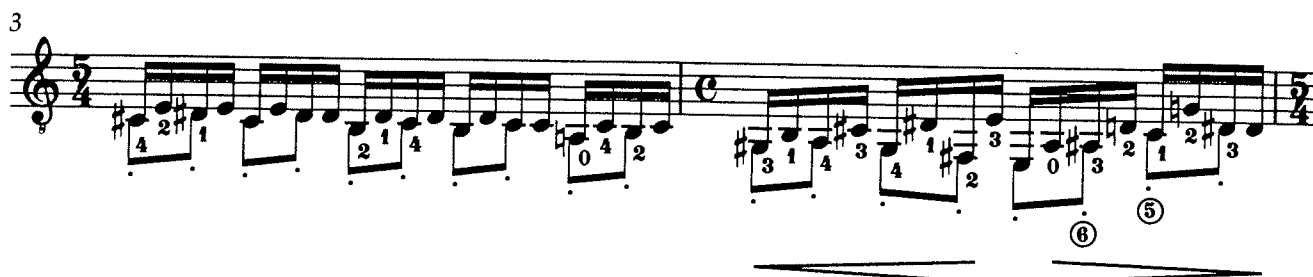
## II

Vite ♩ = 144



*pp* molto leggiero ⑤

Right hand: all the notes with stems downward should be played with thumb, all the other notes with index, even when they are given on the same string.



11

CII CIII CII

13

CVII 2

*meno* *pp*

15

*poco più*

17

CV

19

21

*pp*

22

23

24

25

23

pp

② ② ① ① ② ② ④ ③

\* —————

\* One octave higher in the original

25

①

①

②

②

③

②

5/4

27

Allegretto

ppp

# III

Lent  $\text{♩} = 88$

CI

②

①

*p*

*pp*

CIX CVII

7

*en dehors*

13

*p* *mp* *meno*

CV CV CV CVII CX CVIII CX CVII

19

*p*

CVII CV

25

*en dehors*

CV CVII CVII CVI CVII CVI

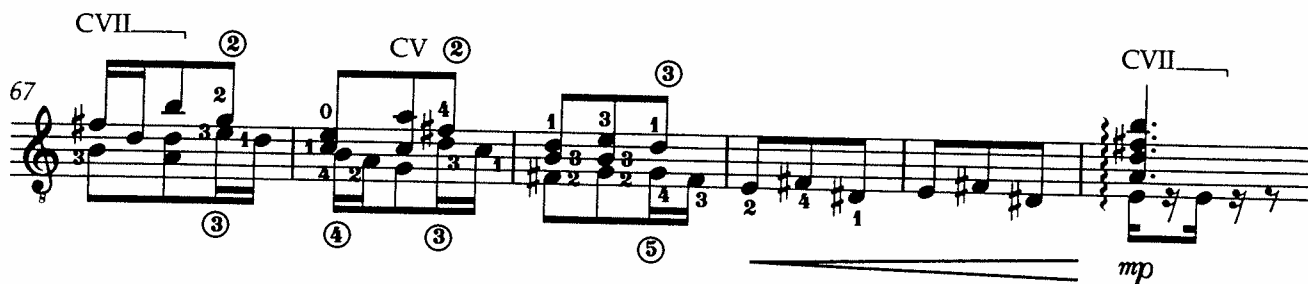
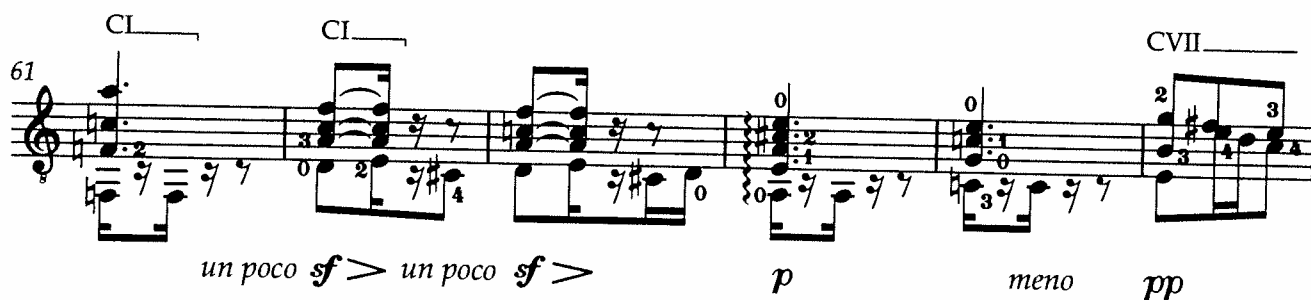
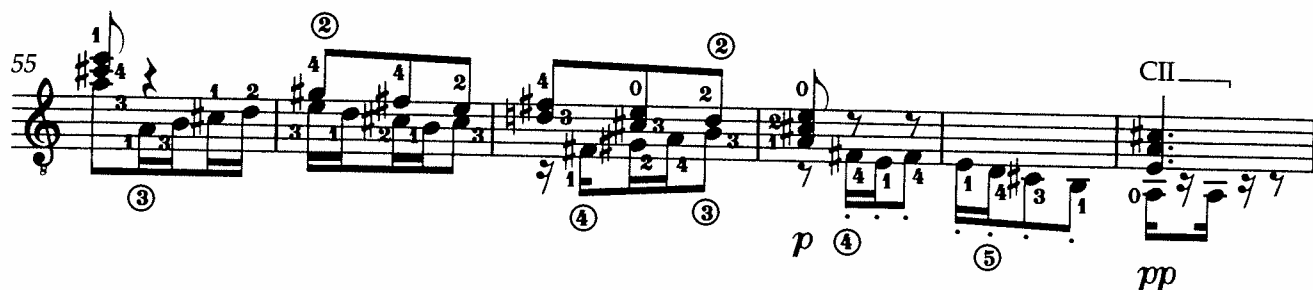
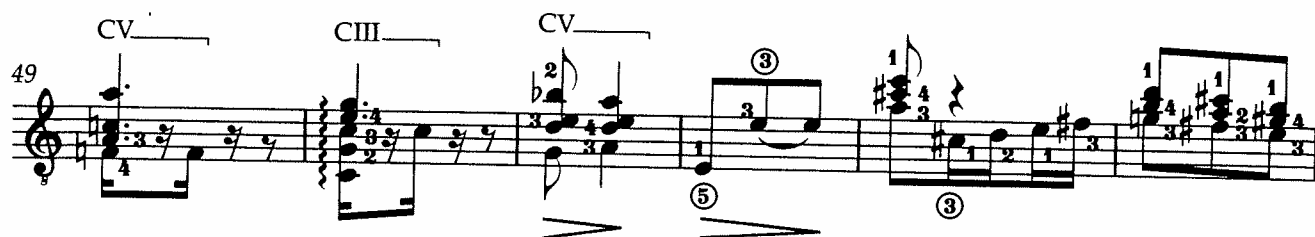
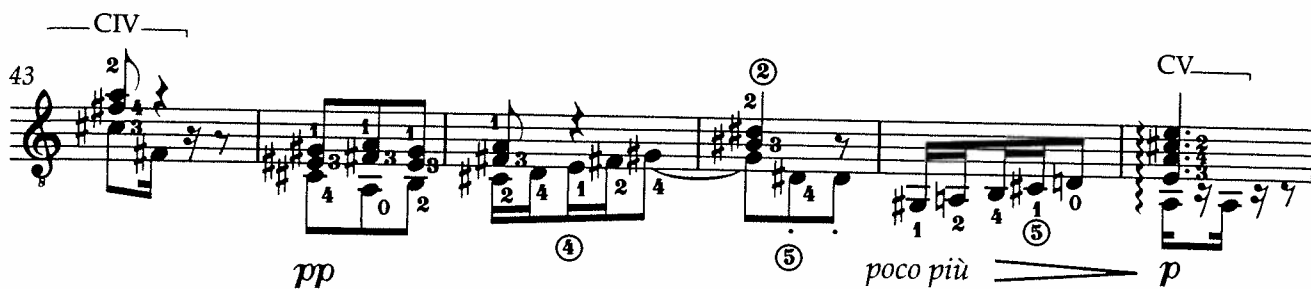
31

*p* *sf*

CVII XII 4

CIV

37



73 *f* *mp* *8<sup>a</sup>*

79 *p* *meno* *pp* *p*

85 *en dehors*

91 *en dehors* *mf* *dimin.* *sf*

97 *p* *sf* *pp* *5*

103 *sf* *sf* *mp* *meno* *p* *2*

109 *pp* *ppp* *8<sup>a</sup>*



Animé ♩ = 76

IV

This musical score is for guitar, spanning measures 1 to 18. It is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Animé' with a quarter note equal to 76 beats per minute. The score is divided into systems, with measure numbers 1, 4, 7, 10, 13, and 16 indicating the start of new systems. Fingerings are indicated by numbers 1-4 in circles. Dynamics include *sf* (sforzando), *mp* (mezzo-piano), *meno* (diminuendo), and *pp* (pianissimo). Chordal textures are marked with 'CII' and 'CIV'. The piece concludes with a double bar line at the end of measure 18.

Measures 1-3: *sf mp*, CII, CII. Fingerings: ③, ④, ③.

Measures 4-6: *sf mp*, CII, CII, CIX. Fingerings: ③, ④, ③, ④.

Measures 7-9: CIV, CII. Fingerings: ⑤, ⑤, ③.

Measures 10-12: *meno*, CII, CII. Fingerings: ⑤, ③, ④.

Measures 13-15: *meno*, CIV. Fingerings: ②, ①, ②, ①, ②, ③, ④.

Measures 16-18: *pp*. Fingerings: ⑤, ④.

19 <sup>④</sup> CIX <sup>②</sup> CX CVII

*poco sf* *mp*

22 CVII CII

25 <sup>②</sup> <sup>③</sup> <sup>②</sup> <sup>③</sup> <sup>④</sup> CV *f* *meno*

28 CII CII <sup>⑤</sup> <sup>④</sup> <sup>③</sup> *f* *mp*

31 <sup>②</sup> <sup>③</sup> CII <sup>③</sup> <sup>④</sup> <sup>⑤</sup> *p*

34 CII <sup>②</sup> CIV

CIV

CV

37

mp

40

43

meno

CVII

CIII

46

*sf mf sub. sf meno sub. mp*

49

CIII

CII

52

CII

CIV

*p*

55 CIV<sub>1</sub> CIV<sub>2</sub> CII<sub>1</sub> CII<sub>2</sub>

58 CII<sub>1</sub> CII<sub>2</sub> *mp sub.*

61 *meno* *meno*

64 CIV<sub>1</sub>

67 *meno* CVI<sub>1</sub>

70 *pp*

74

77

\* One octave higher in the original

80

83

86

90

93

*sf f* meno *sf f* meno

96

99

101

*mf* meno